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The position of women artists within the aesthetic community

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ROCHESTER INSTITUTE OF TECHNOLOGY

THE POSITION OF WOMEN ARTISTS
WITHIN THE AESTHETIC COMMUNITY

A THESIS SUBMITTED TO THE FACULTY
OF THE COLLEGE OF FINE AND APPLIED ARTS

BY

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The purpose of my thesis is to explore the theories of aesthetic community as a constructive or destructive force in the development and growth of women artists. I hope that this research will help to focus my own concerns as a woman artist.

CONTENTS

The Thesis	1
Bibliography	18
Appendix A copy of full statistics of art school faculty ratios	19
Appendix B advertisement found in New York Times	27
List of illustrations	28

There is a serious and critical breakdown of a social consensus concerning what is real. Today everyone has an equal right to claim that his perception of what is real is the only valid one, because, in the absence of any agreed upon criteria for demonstrating what deserves to be real, individuals as well as groups rely on something called the 'emotional conviction of truth.' 1

Within this context it becomes necessary to explore one's genesis and realize one's environment in order to establish a workable reality. For me, this entails defining environmental influences and automatic (learned) behavioral responses as a woman, as a student and as an artist.

Ti-Grace Atkinson equates oppression with women as a class. In her analysis of the phenomena of oppression, she theorizes that man's ability to think abstractly allows him to imagine activities beyond his physical capacity to fulfill. Therefore the frustration of the gulf between imagination and capacity forces man to acquire other human beings in order to complete his identity (fulfilled imagination). "Oppression itself is the acquisition of the power of the physical extension of another person. Thus the oppression of women, is the male

1. Jill Johnston, "All the ooze that's it to print," The Village Voice, April 4, 1974, p.26. Quoted from a paper by Heinz Lichtenstein, professor, Dept. of Psychiatry, University of Buffalo

expression of a physical appropriation." ² In contemporary culture, oppression is an accepted fact. Being born basically neuter (without specific sex-identified behavioralisms), we become individuals by synthesizing experiences, impressions, innuendos, and encounters, whether intentional efforts of the educational system or en passant events. Roles, attitudes, opinions and prejudices are learned. The degree to which actions and behavior are determined by societal expectations, has been the subject of recent psycho-clinical experiments. In particular Rosenthal (1966) and Rosenthal & Jacobson (1968)

"... have shown that if one group of experimenters has one hypothesis about what they expect to find, and another group of experimenters has the opposite hypothesis, both groups will obtain results in accord with their hypotheses. Thus, in a success rating task, where subjects were required to rate faces cut out from magazines on a twenty point scale from -10 (very unsuccessful) to a +10 (highly successful), the group of subjects whose experimenters had been told would rate the faces high, had mean ratings, in every case, above the highest mean rating for the group of subjects whose experimenters expected the subjects to rate faces low.... Even with animals, in two separate studies (Rosenthal & Fode, 1960; Rosenthal and Lawson 1961), those experimenters who were told that rats learning

2. Ti-Grace Atkinson, transcribed and edited from a tape recording of "Womankind: Interview with Ti-Grace," broadcast over radio station WBAI, N.Y.C., July 26, 1972.

mazes had been especially bred for brightness obtained better learning from their rats than did experimenters believing their rats to have been bred for dullness. In a very recent study, Rosenthal & Jacobson (1968) extended their analysis to the natural classroom situation. Here, they found that when teachers expected randomly selected students to 'show great promise,' these students' IQs increased significantly from control group students, with the most dramatic increments in the area of reasoning ability." 3

Women students find themselves in an unusual dichotomy because of mutually exclusive expectations of their adult sex role. The cultural inundation of sex role expectations and inherent conflicts is documented in a study of women college seniors done in 1942-43.

"Profound changes in the roles of women during the past century have been accompanied by innumerable contradictions and inconsistencies.... problems arise because changes in the mode of life have created new situations which have not as yet been defined by culture....

One manifestation of the problem is in the inconsistency of the goals set for the girl by her family.... One student writes: How am I to pursue any course single-mindedly when some way along the line a person I respect is sure to say, 'You are on the wrong track and are wasting your time.'... My father expects me to get an 'A' in every subject and is disappointed by a 'B'. He says I have plenty of time for social life.

3. Naomi Weisstein, "Kinder, Kuche, Kirche," Radical Therapist, Aug.-Sept. 1970, p.13.

Mother says, 'That 'A' in Philosophy is very nice dear. But please don't become so deep that no man will be good enough for you'.... A student reminisces: All through high school my family urged me to work hard because they wished me to enter a first-rate college. At the same time they were always raving about a girl schoolmate who lived next door to us. How pretty and sweet she was, how popular, and what taste in clothes. Couldn't I also pay more attention to my appearance and to social life? They were overlooking the fact that this carefree friend of mine had little time left for school work and failed several subjects. It seemed that my family had expected me to become Eve Curie and Hedy Lamar wrapped up in one." 4

The status quo that has presented conflicts for women students has been rationally confronted by the supportive community provided by the recent revival of feminism. Women artists have begun to challenge their exclusion from the art establishment. In order that the situation professional women face be fully understood, the following few pages are devoted to statistical studies. .

The most sought after means of exposure and prestige is through the gallery hierarchy.

4. Mirra Komarovsky, "Cultural Contradictions and Sex Roles," The American Journal of Sociology, LII (Nov. 1946), p. 185-186.

	WOMEN	MEN
ACA	3	32
Castelli	1 (Bontecou)	22
Weber	0	13
Howard Wise	0	30
Borgenicht	0	22
Marlborough	2	21
Paula Cooper	1	17
Bonino	2	8
Sachs	3	20
Schaefer	6	29
Rubin	0	12 5
Knoedler Cont.	0	no statistics
Frumkin	0	" "
Janis	1 (Marisol)	" "
Pace	1 (Nevelson)	" "
Sonnabend	2	13
Denise Rene	5	55 (NY and abroad)
Poindexter	1	20
O.K. Harris	No statistics given out.	6

"Women Artists in Revolution (WAR) have estimated that in 1970 women composed 3% of the artists shown in New York Galleries." 7

Grace Paley (Paley & Lowe Gallery), in a panel discussion "Women Artists Speak Out" (CAA 1973 New York City), remarked that they were often referred to as the "women's" gallery because they represent approximately forty percent women.

5. Agnes Denes (W.A.H.C.), "Tastemakers' Cross Section, " Women and Art, Winter 1971, p.8.
6. Women in the Arts, "List of New York Galleries Exhibiting NONE or TOO FEW Women Artists," Dec. 1973.
7. Diana Loercher, "Women's Art-'fresh & daring,'" The Christian Science Monitor, January 26, 1973, second section, p.9.

Concurrent with the College Art Association meeting in New York was an exhibition "Women Choose Women," (a project of Women in the Arts), at the New York Cultural Center. The show, extensive, diverse and competent, was a direct result of an open letter circulated to New York's six major museums (The Metropolitan Museum of Art, The Museum of Modern Art, The Guggenheim Museum, The Whitney Museum of American Art and The Brooklyn Museum of Art), asking for simultaneous exhibitions of 500 women artists. The request was based on following facts:

- 1 - "Of The Museum of Modern Art's last 1,000 'one-man' shows, five were of women." 8
 "In the last 10 years less than 10% of its (MOMA) group shows were women." 9
- 2 - "The Brooklyn Museum from 1966-1970 has had special one person exhibitions by men only. The faculty of the museum school is 100% male. Acquisitions in the past four years (67-71) in the department of painting and sculpture averaged 11% women, and in the department of prints and drawings 17% women." 10
- 3 - "The Guggenheim Museum's 'one-man' shows held from 1966-1971 included no women (statistics before Eva Hesse show). Yet the curatorial staff is 100% women, and

8. Ibid., p.9.

9. Women in the Arts, "Women Choose Women," Feminist Art Journal, April 1972, p.16.

10. Pat Mainardi, "\$50,000 for a Women's Show?," Women and Art, Winter 1971, p.14.

acquisitions over the years 1966-1971
were 53% women. Key staff members are
57% women." 11

- 4 - "The Guggenheim foundation, over the past
4 years (1966-1970) has awarded over
1,400 fellowships, only ten to women." 12
- 5 - The Metropolitan Museum, in its highly
criticized show "The New York School
1940-1970" had only one woman, Helen
Frankenthaler, represented by a very
small painting tucked away in an unlit
corner. "Thomas Hoving, via court order
was forced to reinstate a woman assistant
curator whose 'contract was not renewed.'
The hearings determined her offenses to
have been:
1. Too outspoken against Hoving's special
project, the Lehman Wing expansion.
 2. She was part of the women's suit against
the Met charging bias at all levels. Her
own salary being \$500 less than the top
salary of the grade below her.
 3. She was part of an attempt to organize a
union at the Met." 13
6. - "The Whitney Annual has long been the target
of feminist artists.

	WOMEN	MEN
1965	14	138
1966	12	143
1967	16	165
1968	10	137
1969	8	143
1970	22*	103

* after picketing 14

11. Louise Averil Svendsen, "Guggenheim Statistics,"
Feminist Art Journal, April 1972, p.10.
12. Women Artists Committee to fight discrimination by the
Guggenheim foundation, "Guggenheim Awards," Women and
Art, Winter 1971, p.8.
13. Pat Mainandi, "The Met - Love it or Leave it," Feminist
Art Journal, April 1972, p.3.
14. Agnes Denes, "Annual Annual," Women and Art,
Winter 1971, p.6.

The Tamarind Lithography Workshop in Los Angeles made a statistical study of art magazines.

"Art in America reviewed 138 artists, 129 (92%) men, 11 (8%) women; of total lines, men had 95%, women 5%; and of total reproductions, men had 93%, women 17%.

Art Forum reviewed 614 artists, 539 (88%) men and 75 (12%) women; of total lines, men had 91%, women 9%; and, of total reproductions, men had 90% and women 10%.

Art Magazine reviewed 1,047 artists, 868 (83%) men and 179 (17%) women; of total lines, men had 86%, women 14%; and of total reproductions, men had 87% and women 13%.

Art News reviewed 1,354 artists, 1,064 (79%) men and 290 (21%) women; of total lines, men had 88%, women 12%; and of total reproductions, men had 94% and women 6%.

Craft Horizons reviewed 1,720 artists; 958 (56%) men and 762 (44%) women; of total lines, men had 56%, women 44%; and of total reproductions, men had 60% and women 40%.
(figures taken over a one year period)" 15

Directly related to media coverage of women artists is the attitude of critics. In December 1970 Cindy Nemser sent a letter to fifty art critics querying them as to how they evaluated women's art. Here are some of the twenty-five replies:

"Cecillia M. Mescal (Executive Assistant to Thomas Hoving): Unfortunately Mr. Hoving is not in a position to comply with your request.

15. Tamarind Lithography Workshop, "Tamarind Issues Bias Report," Feminist Art Journal, April 1972, p.20.

Robert Rosenblum: I can't imagine that any critic writing now would have different standards or attitudes towards the work of women unless they were imposed upon him by women who wished to identify themselves as women before they identified themselves as artists.

Thomas Hess: Obviously gender has nothing to do with criteria. Perhaps the question is badly phrased.

John Perreault: Women have been trained to be polite, passive, and scatter-brained. Needless to say none of these qualities prepares one to make great art.

James Fitzsimmons: At present when a woman artist is really first-rate (no concession being made) one is still faintly surprised: one does not expect it.

Max Kozloff: For your information, I ought to mention that women figure in my criticism far less numerically than their proportion in the artistic community would indicate. They've not been shown to any appreciable extent. Dealers and museum officials may have something to say about it.

David Bourdon: The art world is among the most liberated segments of society, but an outstanding female artist has to work harder to get the kind of attention that is automatically accorded average male artists, often winning nothing more than the reputation for being a 'pushy woman artist'." 16

Lucy Lippard: "I was brought up in America as a woman trained to do the dishes; I have a kid, the whole thing. I'm well aware that critics (including women critics) have militated against women for years. I was an artists' wife myself at one point, I went through the whole thing that nobody knew I wrote or did anything. They

16. Cindy Nemser, "Analysis: Critics and Womens Art;" Women and Art, Winter 1971, p.1-2.

asked me who is this person who was writting in this magazine. They didn't even know it was me after years of talking to me. At the same time as I was going through this myself, I was going to men's studios and seeing women hanging in the corner with their own work, and on the way out saying patronizingly, 'Oh, Do you paint too?' That was the way the structure was and I was going right along with it. You (I) simply did not take women as seriously as men, as artists." 17

The problems women face are not limited to the professional art world. Women are caught in a struggle between familial expectations and professional career advancement. Without the aid of other successful women as role models or sponsors, women often cannot focus on the problems all artists face in establishing public support. Art schools and the general academe do not encourage women to function professionally.

"(to a young widow who had a five year old child and who needed a fellowship to continue at graduate school). You're attractive, you'll get married again. We have to give fellowships to people who really need them.

I know you're competent and your thesis advisor knows you're competent. The question in our minds is are you serious.

Too many young women are casually enrolling in graduate schools across the country without having seriously considered the obliga-

17. Lucy Lippard, transcribed from a tape of a series of art forums at the Immanuel Midtown YMCA, coordinated by Ruth Vodika, 1971. The Tape was recorded from a broadcast of the forum on WBAI radio, New York City.

tion that they are assuming by requesting that such expenditures be made for them. And they are not alone to blame. Equally at fault are two groups of faculty - undergraduate instructors who encourage their students to apply to graduate school without also helping them consider the commitment that such an act implies, and graduate admissions counsellors who blithely admit girls with impressive academic records without looking for further evidence that the applicant has made a serious commitment to graduate study. (Edwin C. Lewis, assistant to the vice-president of academic affairs and professor of psychology at Iowa State University, originally quoted from The Chronicle of Higher Education, February 9, 1970)" 18

"For two years I was directly or indirectly discouraged with comments like, 'You should paint with your balls' or polite silences. The comments I could combat, the silences were deadly. Looking back I'm not surprised that I quit art school, but that I persevered as long as I did." 19

The Womens Caucus of The College Art Association, under the leadership of Ann Sutherland Harris, has studied the status of women in full-time teaching positions in college and university art departments (art history and studio). 164 questionnaires from across the country were returned.

18. Ann Southerland Harris, "The Second Sex in Academe," American Association of University Professors Bulletin, 56 (Sept. 1970), p.284-5.

19. Marcia Salo Rizzi, "Pictures of My Life," Women and Art, Summer-Fall 1972.

Distribution of full-time faculty by rank and sex
in studio departments and in art history departments
(for complete statistics see Appendix A).

	<u>STUDIO (11)</u>		<u>ART HISTORY (20)</u>	
	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>
Chairman	11(100%)	0(0%)	19(95%)	1(5%)
Full prof.	50(86.2%)	8(13.8%)	94(89.5%)	11(10.5%)
Asst. prof.	69(74.2%)	24(25.8%)	33(67.3%)	16(32.7%)
Assoc. prof.	59(86.8%)	9(13.2%)	32(74.4%)	11(25.6%)
Instructor	48(66.7%)	24(33.3%)	22(57.9%)	16(42.1%)

20. Barbara Ehrlich White, "Statistical Analysis: Survey of The Status of Women in 164 Art Departments in Accredited Institutions of Higher Education.", Women's Caucus, College Art Association, January 1973, p.7.

THE COLORADO COLLEGE

COLORADO SPRINGS, COLORADO 80903

March 14, 1968

Mrs. Rosemary Jasinowski [Rosemary Wright]

Dear Mrs. Jasinowski:

We have made an offer to Mr. John Edwards to fill the position in sculpture and basic design at the college. I want to apologize for keeping you in some suspense during the process of recruiting for this position and to thank you for your cooperation and patience. Although it is of academic interest only to you now, I should like to assure you that you were one of the four leading candidates for the position and both your work and your personal qualities are extremely impressive. There is no question but that you are fully qualified and would have done a superior job in the opening. I don't know how much of a factor this was but it may well be that we simply did not have the nerve to add another woman to the art department faculty and thus bring the departmental balance to half male and half female.

I very much hope that we will be able to see you and your husband frequently during your stay in this area.

With kindest regards,

Sincerely,

Bernard Arnest
Chairman, Department of Art

BA:mr

Editor's Note: notice married, not professional, name used 21

I have long been aware of the difficulties I would encounter attempting to function as a professional person. The art establishment is not very accessible to women, likewise the academic community has not provided serious job options. As an MFA graduate prepared to teach college or function professionally, and as a woman, ordinarily excluded from doing either, my options have been seriously limited. Aesthetic theory generally, as a body of information designed to be of universal transcendence, is based on historically preserved and contemporarily expounded art. As such it is derived from male identified experience, and is useless to me. As a woman student, the relative lack of educational input has forced me to accept, develop and respond to a more inner directed aesthetic. Ti-Grace Atkinson's aesthetic theory is based on her experience as a women artist.

"Identity, instead of being constructed from outside of the self, has to be constructed from the inside. The ultimate solution is that each human being be both artist and connoisseur. That your life be a work of art. That you act on it and appreciate. There is that constant dialectic. But that you do it within the self, so that the outside world becomes secondary and material with which you act on yourself." 22

I am very conscious of historic and contemporary discriminatory facts, assumptions and insinuations. For example,

I have done extensive research on nineteenth century women painters, all of whom are treated as students of "The Masters" (Degas, Monet, Corot, etc.). Mary Cassatt and Berthe Morisot spent at least one day a week together for years, but nothing of the inevitable artistic exchange has survived. Mary Cassatt has been praised for her assumed celibacy (probably the reason for her success); Berthe Morisot is chided for being a mother, Suzanne Valadon, whose biographer is primarily an author of french cookbooks, is presented as the sensuous groupie. Eva Gonzales is the object of Berthe Morisot's jealousy. Marie Braquemond is known only through her father. Likewise Margueritte Gérard is known through her husband, etc. The introduction to Art and Handicraft in the Women's Building of the World's Columbian Exposition Chicago 1893 by Maude Howe Elliot makes clear that the problem was understood long before the recent development of feminist consciousness.

"The World's Columbian Exposition has afforded woman an unprecedented opportunity to present to the world a justification of her claim to be placed on complete equality with man.... that their labors will immediately eventuate in the full realization of their hopes cannot with reason be expected, but that their efforts have revealed the possession of unsuspected powers, and will disperse the mists of ignorant prejudice that at present cloud the question cannot

be doubted...

We the publishers hail the opportunity to hasten the coming of the day when woman will be emancipated from restraints imposed on her by a worn-out conventionalism absurdly unsuited to our times and conditions." 23

Nothing has changed. Linda Nochlin Palmer, art historian, wrote a lengthy article for Art News (vol.69,no.9, January 1971) entitled "Why Have There Been No Great Women Artists?" that is filled with patronizing slurs about homosexuality, ethnic and racial group as well as the stock anti-female colloquialisms, thereby invalidating the article (for me at least) as serious scholarly effort. The major art book publishers have noticeably excluded women's books from their recent publications. An exception is the Abrams monograph on Helen Frankenthaler. Here the biographical information includes photographs of Hans Hoffman as her teacher, kissing David Smith, standing in the doorway of her home with Robert Motherwell's children. Only one of the series shows her in the studio working. According to introduction, the whole book is a project of Motherwell.

Strangely, the acknowledgement of the problems I must face in order to function as a professional artist are not

23. Publisher's preface, Art and Handicraft in the Women's Building of the World's Columbian Exposition Chicago 1893.

especially demoralizing. I believe that the concept of self as artist/critic is the most positive way of working, particularly considering the rampant avant guardism within the art establishment. Yet familial and sex role expectations tend to conflict. The problems of the professional world are to be dealt with by those who choose to function within the established hierarchy. The importance of a feminist consciousness and all of the foregoing statistics are to indicate that women artists realize their oppression and are not overwhelmed by the weak tokenisms offered by legalized "affirmative actions".

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APPENDIX A

TABLE 1. Background Data: Ph.D. Degrees Granted by Sex of Recipient.

Year Ph.D. Granted	Doctorates in Art		Field and Source
	% Men	% Women	
1971	56.3%*	43.7%*	Art History: granted in the 39 Ph.D. granting department (100%). Data compiled by Alison Hilton, Chairperson of CAA Committee on Graduate Study.
1967-68	66.0%	34.0%	Fine and Applied Arts: data compiled by WEAL (in <u>Discrimination Hearings</u> , I, p.310, 1970).
1966-67	56.5%	43.5%	Art History: data compiled by Ann S. Harris from CAJ lists of completed dissertations (A.S. Harris, "Second Sex in Academe", <u>Art in America</u> , May-June 1972, p.18).
1960-65	73.0%	27.0%	<u>Ibid.</u>
1960-69	69.9%	30.1%	Fine and Applied Arts: Data compiled by U.S. Government; quoted in <u>Ibid.</u>

*In 1971, 40 men and 31 women were awarded Ph.D.'s. Also in 1971, M.A.'s in art history were awarded to 87 men (31.2%) and 192 women (68.8%). (Alison Hilton, Ibid.)

SUMMARY OF TABLE 1: In 1971, women received almost half of all doctorates in art history and more than half of the master's degrees. In the 1960's, women's Ph.D. production was about 30 percent of the doctorates in "fine and applied arts". In the 1970's, this percentage could increase to above 40 percent if the trend evident in the data does not reverse itself. Thus, more women than ever may be seeking scholarly careers in art history.

TABLE 2. Background Data: Scholarly Productivity as Measured by Contributions to the Art Bulletin by Sex of Author.

Dates	Scholarship	% Men	% Women	Source
1965-71	<u>Art Bulletin</u> articles, notes, documentation, state of research.	76.6%	23.4%	Ann S. Harris, "Second Sex in Academe", <u>Ibid.</u> , p.19.
1965-71	Book and exhibition reviews.	77.7%	22.3%	Ann S. Harris, calculation for 1972 CAA Women's Caucus meeting.
1965-71	Authors of books reviewed in the <u>Art Bulletin</u> .	80.9%	19.1%	Ann S. Harris, "Second Sex in Academe", <u>Ibid.</u> *

*In a broader analysis of the authorship of Art Bulletin contributions by sex, Ann S. Harris calculated that in the period 1962-71, women contributed roughly 30% of the scholarly writings, and in the period 1952-61, women contributed roughly 20%.

TABLE 3. Nature of the 164 Departments in the Sample and Sources of the Data.

Sample contains institutions located in 29 States.	Catalogue 1972-73: 101 sources: 1971-72: 41 1970-71: 15	Type of art depts. in sample: Art history and studio..129 Just art history..... 20
Institutions with: One art dept.....156	1969-70: 4	Just studio..... 11
Two art depts..... 1	1968-69: 1	Just art education..... 4
Three art depts... 2	1967-68: 2	164
	164	

TABLE 3. Nature of the 164 Departments in the Sample and Sources of Data (Continued).

Size of institution according to 1972-73 Accredited Institutions of Higher Education:	Selected institutional attributes:
Below 1,000 students...14	Public control.....98
1 to 10,000 students...83	Private Control.....66
10 to 20,000 students..40	With religious affiliation...26
Above 20,000 students..27	Without religious affiliation..40
	Sex of students:
	Primarily women.....16
	Primarily men.....3
	Co-educational.....145

TABLE 4. Rank and Sex Distribution of Full-Time Faculty in 164 Departments.

Rank of Full-Time Faculty	Men		Women		Total	
	N	%	N	%	N	%
Full Professors	555	88.0%	76	12.0%	631	100.0%
Associate Professors	455	82.1%	99	17.9%	554	100.0%
.....						
Tenured Faculty* (1st Sub-Total)	1010	85.2%	175	14.8%	1185	100.0%
.....						
Assistant Professors	571	77.5%	166	22.5%	737	100.0%
Instructors**	379	69.8%	164	30.2%	543	100.0%
.....						
Non-Tenured Faculty*** (2nd Sub-Total)	950	74.2%	330	25.8%	1280	100.0%
.....						
Total (All Full-Time Faculty)	1960	79.5%	505	20.5%	2465	100.0%

*It is assumed that all full professors and associate professors have tenure.

**The designation "Instructor" includes full-time instructors and full-time lecturers.

***It is assumed that no assistant professors or instructors have tenure.

SUMMARY OF TABLE 4: A total of 2465 full-time positions are included in the sample. Women held 20.5% of these positions. Of the tenured faculty, 14.8% are women, of the non-tenured faculty, 25.8% are women. According to rank, women are 30.2% of the instructors, 22.5% of the asst. profs., 17.9% of the assoc. profs., and 12% of the full profs. A clear example of "the higher, the fewer".

TABLE 5. Number of Departments With No Men or No Women at Each Rank.

Rank	No. of depts. with no men at rank of:	% of 164 depts. with no men	No. of depts. with no women at rank of:	% of 164 depts. with no women
Full Prof.	51	31.1%	123	75.0%
Assoc. Prof.	43	26.2%	105	64.0%
Asst. Prof.	31	18.9%	82	50.0%
Instructor	60	36.6%	94	57.3%

SUMMARY OF TABLE 5: Out of the 164 departments in the sample, 75% have no women at the rank of full professor, while 31% have no men at that rank. For any given rank, no more than 50% of the departments have women at that rank.

TABLE 6A. Sex Distribution and Ph.D.'s Among Faculty Members in the 96 Departments Where at least 1 Faculty Member has a Ph.D.*

	Faculty Count		No. and % With Ph.D.'s	
	N	%	N	%
Men	1473	80.8%	364	77.4%
Women	349	19.2%	106	22.6%
Total	1822	100.0%	470	100.0%

TABLE 6B. Ph.D. Distribution by Sex of Faculty Members in the 96 Departments.

	Men		Women	
	N	%	N	%
Ph.D.'s	364	24.7%	106	30.4%
Non-Ph.D.'s	1109	75.3%	243	69.6%
Total	1473	100.0%	349	100.0%

*In the sample of 164 art departments, 96 have at least one faculty member who holds a Ph.D. Tables 6A and 6B only consider the faculty in these 96 departments.

SUMMARY OF TABLES 6A AND 6B: 6A: In the 96 departments where at least one person has a doctorate, there are 349 women and 1473 men faculty. Considering the 470 faculty members in the 96 departments who hold Ph.D.'s, 77.4% are men and 22.6% are women. 6B: Considering only the men in the 96 departments, 24.7% have Ph.D.'s. Considering only the women, 30.4% have Ph.D.'s. Thus, in departments where at least one person has a doctorate, the percentage of women holding Ph.D.'s exceeds that of the men by almost 25%.

TABLE 7. Breakdown of 164 Departments According to Highest Degree Awarded.

	Highest Degree Granted By Department				Total
	A.A.	B.A., B.F.A.	M.A., M.F.A.	Ph.D.*	
No. of Schools	13	81	48	22**	164

*In the U.S., 39 departments award Ph.D.'s in art history.

**Of the 22 Ph.D. departments in the sample, 12 teach art history exclusively (see Table 10, while the other 10 combine art history with studio).

TABLE 8. Sex Distribution of Departmental Chairmen According to Highest Degree Awarded by Department, in 147 Departments (17 Departments are Omitted Because They Either Lack a Chairman or the Sex of Chairman Could Not Be Determined From The Catalogue Listing).

Highest Degree Granted by Dept.	Chairmen					
	Men		Women		Total	
	N	%	N	%	N	%
A.A.	6	75.0%	2	25.0%	8	100.0%
B.A., B.F.A.	59	83.1%	12	16.9%	71	100.0%
M.A., M.F.A.	41	87.2%	6	12.8%	47	100.0%
Ph.D.	21	100.0%	0	0.0%	21	100.0%
Total	127	86.4%	20	13.6%	147	100.0%

SUMMARY OF TABLE 8: Women hold 13.6% of the departmental chairmanships, but the higher the status of the degree program, the lower the percentage of women serving as chairman. Later tables indicate that the percentage of women chairmen: in women's schools is 37.5% (T12), in religious schools is 31.2% (T12), in the smallest departments is 17.9% (T10), in the largest departments is 8% (T10), in art history departments is 5% (T11), and in studio departments is 0% (T11).

TABLE 9. Rank and Sex Distribution of Full-Time Faculty According to Highest Degree Granted by Department.

Highest Degree Granted by Dept.	Full Professors				Associate Professors			
	Men		Women		Men		Women	
	N	%	N	%	N	%	N	%
A.A.	0	0.0%	0	0.0%	3	100.0%	0	0.0%
B.A., B.F.A.	113	86.9%	17	13.1%	156	81.7%	35	18.3%
M.A., M.F.A.	263	86.5%	41	13.5%	212	80.9%	50	19.1%
Ph.D.	179	90.9%	18	9.1%	84	85.7%	14	14.3%
Total	555	88.0%	76	12.0%	455	82.1%	99	17.9%

Highest Degree Granted by Dept.	Assistant Professors				Instructors			
	Men		Women		Men		Women	
	N	%	N	%	N	%	N	%
A.A.	11	68.8%	5	31.2%	33	73.3%	12	26.7%
B.A., B.F.A.	195	74.4%	67	25.6%	156	68.2%	71	31.8%
M.A., M.F.A.	272	79.1%	72	20.9%	149	72.0%	58	28.0%
Ph.D.	93	80.9%	22	19.1%	41	64.1%	23	35.9%
Total	571	77.5%	166	22.5%	379	69.8%	164	30.2%

Highest Degree Granted by Dept.	Full-Time Faculty of All 4 Ranks Combined					
	Men		Women		Total	
	N	%	N	%	N	%
A.A.	47	73.4%	17	26.6%	64	100%
B.A., B.F.A.	620	76.5%	190	23.5%	810	100%
M.A., M.F.A.	896	80.2%	221	19.8%	1117	100%
Ph.D.	397	83.8%	77	16.2%	474	100%
Total	1960	79.5%	505	20.5%	2465	100%

Highest Degree Granted by Dept.	Tenured: Full and Assoc. Prof.			Non-Tenured: Asst. Prof. and Instr.		
	Men		Total	Men		Total
	N	%		N	%	
A.A.	3	100.0%	3	44	72.1%	61
B.A., B.F.A.	269	83.8%	321	351	71.8%	489
M.A., M.F.A.	475	83.9%	566	421	76.4%	551
Ph.D.	263	89.2%	295	134	74.9%	179
Total	1010	85.2%	1185	950	74.2%	1280

SUMMARY OF TABLE 9: This table indicates that women are more likely to be found in A.A. and B.A., B.F.A. departments than in M.A., M.F.A. and Ph.D. granting departments. In Ph.D. departments, women are 35.9% of the instructors, 19.1% of the asst. profs., 14.3% of the assoc. profs., and 9.1% of the full profs. In such departments, women hold 25.1% of the non-tenure jobs and 10.8% of the tenured jobs. In M.A., M.F.A. and B.A., B.F.A. granting departments "the higher, the fewer" relationship also holds according to rank and tenure status.

TABLE 10. Distribution of Full-Time Faculty by Rank and Sex in the Smallest Departments and in the Largest Departments.

Smallest size departments: 1-4 faculty members. Includes 39 schools (23.7% of total 164 schools). Departments are: 31 studio and art history; 0 studio; 6 art history; 2 art education.

Largest size departments: 21-84 faculty members. Includes 38 schools (23.1% of total 164 schools). Departments are: 29 studio and art history; 4 studio; 5 art history; 0 art education.

Rank of Full-Time Faculty	Small Departments					Large Departments				
	Men		Women		Total	Men		Women		Total
	N	%	N	%	N	N	%	N	%	N
Chairman	23	82.1%	5	17.9%	28*	34	91.9%	3	8.0%	37**
Full Prof.	13	72.2%	5	27.8%	18	337	86.9%	51	13.1%	388
Assoc. Prof.	19	73.1%	7	26.9%	26	253	83.8%	49	16.2%	302
Tenured Faculty (1st Sub-Total)	32	72.7%	12	27.3%	44	590	85.5%	100	14.5%	690
Asst. Prof.	24	70.6%	10	29.4%	34	315	78.2%	88	21.8%	403
Instructor	20	60.6%	13	39.4%	33	177	65.1%	95	34.9%	272
Non-Tenured Fac. (2nd Sub-Total)	44	65.7%	23	34.3%	67	492	72.9%	183	27.1%	675
Total (All Full-Time Faculty)	76	68.5%	35	31.5%	111	1082	79.3%	283	20.7%	1365

*Of the 39 departments, 11 did not have chairmen.

**Sex of one chairman undetermined because catalogue omitted first name.

SUMMARY OF TABLE 10: In the smallest size departments (1-4 faculty members), women are 31.5% of the total faculty. In the largest size departments (21-84 faculty members), women hold 20.7% of the positions. In the sample, women hold a higher percentage of jobs at all ranks in the smallest departments.

APPENDIX B

The New York Times

December 16, 1973

The Arts & Leisures, p.26

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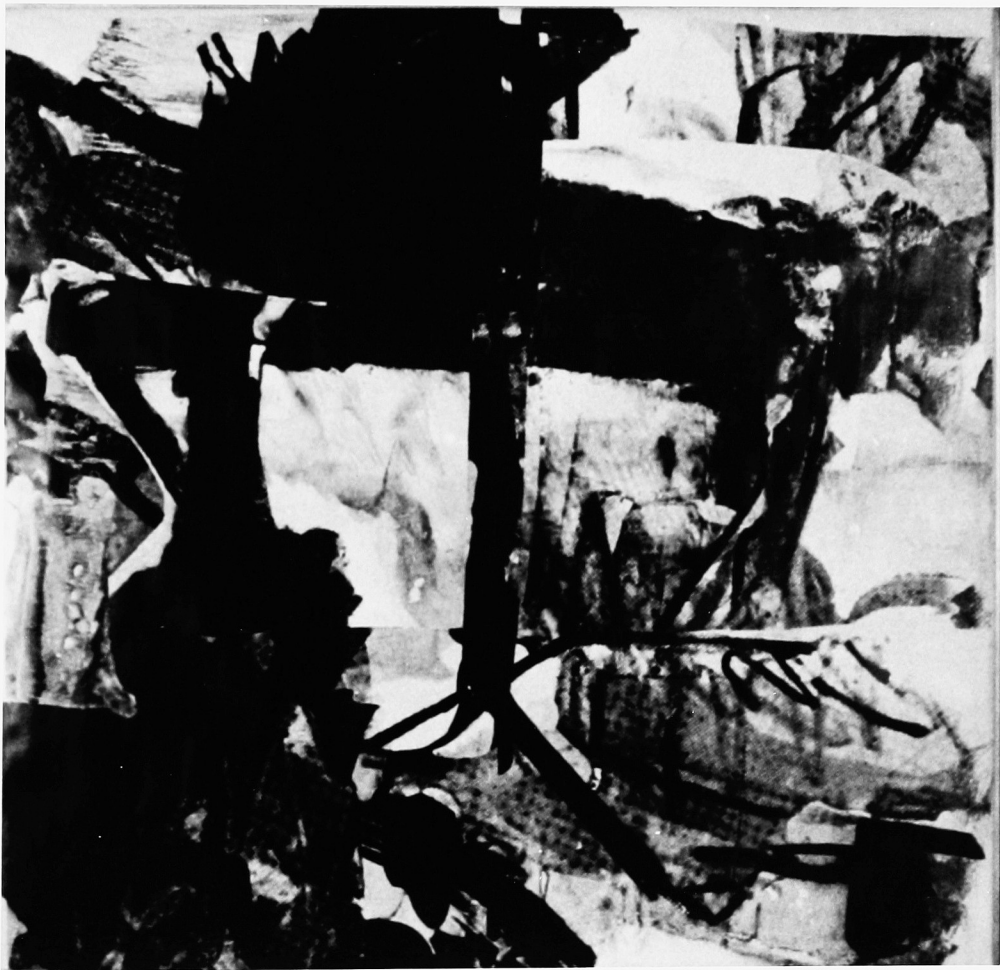
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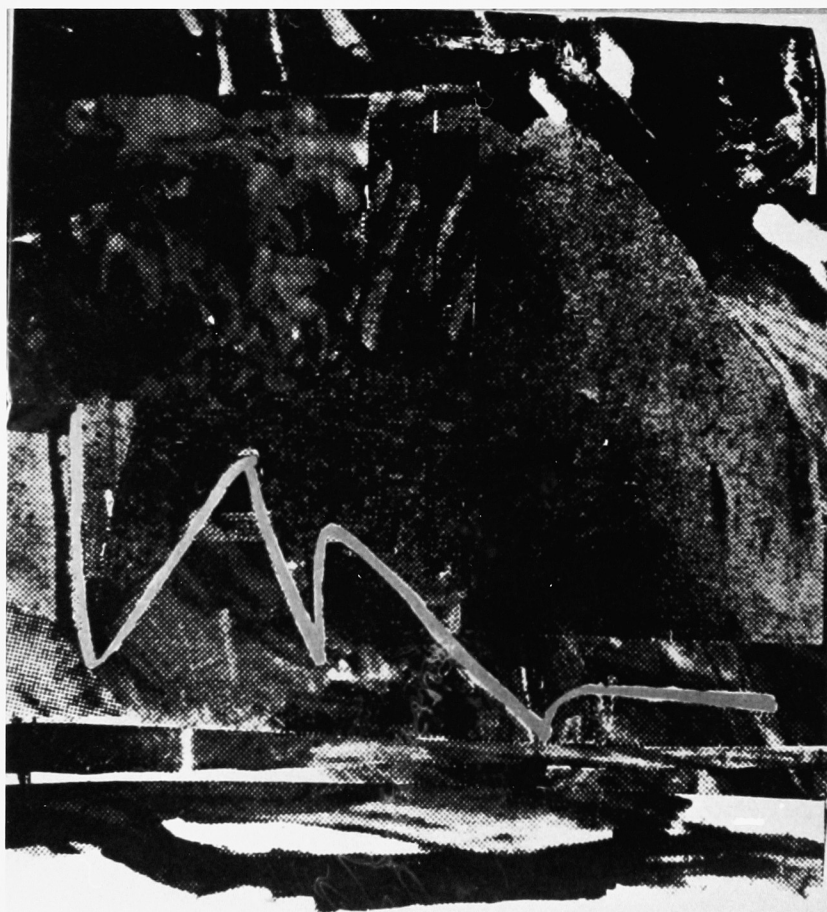
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